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BARON S. GOTO

AT THE KABUKIZA

On December 11th, 1907





ぱーきんす蔵書



The Battle of Yashima.

Historical Play in One Act.

Dramatis Personæ.

Actors.

Minamoto Yoshitsune	..	..	..	Shikwan.
Musashibo Benkei	..	..	..	Matsusuke.
Sato Tsuginobu	..	..	..	Tossho.
Sato Tadanobu	..	..	..	Kichi-u-emon.
Kamei Rokro	..	..	..	Juzo.
Kataoka Hachiro	..	..	..	Danko.
Yeda Genzo	..	..	..	Mitsugoro.
Ise Saburo	..	..	..	Shinjuro.
Mihonoya Kunitoshi	..	..	..	Kikugoro.
Nasu Yoichi	..	..	..	Uza-emon.
Gennai	..	..	..	Kwansuke.
Noto-no-Kami Noritsune	..	..	..	Yennosuke.
Etchu Jirohyoye	..	..	..	Kanijuro.
Kazusa Gorohyoye	..	..	..	Sarujiro.
Musashi Saburoza-emon	..	..	..	Dan-u-emon.
Akuhichibyoye Kagekiyo	Yaozo.
Tamamushi-no Maye	Baiko.
Numerous Genji and Heike soldiers.				

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SCENE I.

Locality: Pine-studded sea-shore of Yashima in Sanuki.

Time: Sunset on the 18th of February in the 2nd Year of Genreki (1183); just before the memorable battle of Yashima between the Genji and Heike clans.

On the centre stage appear the chiefs of the Heike clan, Etchu Jirohyoye, Musashi Saburoza-emon and others. They call out to the Genji army: “Ho! invaders, who can be your General in Chief to-day? Name! Name!” Then appear at the wings the warriors Ise Saburo, Kamei Rokuro, Kataoka Hachiro and others of the Genji clan. They shout back: “List ye then! Renowned Yoshitsune, brother of the great Lord of Kamakura is even he who commands in person your valiant invaders!”

“ ’Tis that young man—is it not—who to flee so far north as Mutsu had to act as boy to an old iron-monger and carry tradesman’s loads on his back!” ejaculate the Heike men and they break out in loud laughter. The stinging gibe sets the Genji warriors’ blood boiling and in an angry retort they thunder back: “But you are the cowards—are you not—who, when encamped by the Fujikawa, got frightened at the noise of the water-fowls flapping their wings and mistaking it for that of your enemy rushing on a night attack ran, ran in utter disorder till Kyoto was reached!”

Thereupon the Heike braves declare that it is waste of time to engage in wordy war, and drawing swords make a dash on their foes. The Genji stalwarts resist the onset, and the combatants fighting furiously make their exeunt. (Scene changes and a widened view of the sea is revealed.)

SCENE II.

The same vicinity at about the same hour of the same day.

Far out on the sea is seen a Heike man-of-war, with an open fan mounted high on the top of a pole erected at her helm. The fan is aflame with a fiery sun-disc painted on it. At the foot of the pole is standing Tamamushi-no-Maye, a beauteous lady resplendent in full Court dress. Waving her hand to the Genji force encamped on the sea-shore, she challenges the best of their archers to come forward and shoot away the fan. In quick response appears on the side stage Nasu Yoichi, armed with a bow and arrows and riding his horse in the sea. A Genji warrior of tried renown, he feels the greatness of the ordeal. Should he miss the fan, he will not only put an end to his own fame, but bring a lasting stain on the martial reputation of his clan; yet none but he can dare accept the challenge. In his heart he prays

to the gods for their unseen help that he may hit the fair lady's fan. He bends the bow—a full moon it depicts, off flies the arrow—it pierces the red ball! Up shoots the fan, and sporting with the soft evening breeze of spring, it finally circles down on the sea, where it becomes a plaything of the waves. The sight evokes the admiration of the lady, who apostrophises thus: “The crimson dancing in the blue: Here's the autumn charm of Yoshino and Hatsuse though the time be spring!” (Both Yoshino and Hatsuse are places noted for the autumn tinted leaves of the maple, which falling and floating in the rivers flowing by present a very picturesque sight.) Well satisfied with the sureness of his art, Yoichi rides out of the water and back into the Genji camp. (The revolving stage reveals.)

SCENE III.

The headquarters of the Genji army: still about the same hour of the day.

The Commander in Chief Yoshitsune, Musashibo Benkei (Yoshitsune's favourite follower and an invincible fighter), and others occupy the stage. Nasu Yoichi is called out and complimented on his wondrous achievement. Just then a vessel-of-war is seen rowing toward the shore. (The rear of the stage is supposed to

be the water-edge.) A noble looking soldier appears on the ship's deck and in a stentorian voice announces himself to be Notono-kami Noritsune, a noted general of the Heike clan. He intimates that it is his desire to make a present of an arrow to Yoshitsune—which in the polite language of ancient warfare is a challenge to the General in Chief of the Genji army to step forward and be a mark for his antagonist's archery. On hearing this, Sato Tsuginobu, on the Genji side, whispers to Yoshitsune that he would impersonate and die for his master. Putting on Yoshitsune's helmet, Sato walks out in front of Genji camp and says that he is Yoshitsune. Noritsune, taking aim from his ship, lets go an arrow. The flying missile takes Sato in the chest and fells him dead. Yoshitsune weeps over the luckless fate of his brave and devoted servant. (An interim curtain is drawn across the stage and outside in view fierce fighting proceeds. As the hostile forces separate the curtain is removed.)

SCENE IV.

The same locality, further out on the beach, with the sun sending forth the last blazing rays of the day.

A redoubtable warrior of the Heike clan, Akuhichibyoye Kagekiyo, is seen making havoc among the Genji men. Failing to find his match, he proudly

taunts the Genji clan and says that if they possessed a more stiff-necked man, that man might come out and measure strength with him. Mihonoya Kunitoshi, a soldier noted for valour on Genji's side responds with uplifted sword. Brandishing his glaive (naginata) Kagekiyo advances. They close on each other. Then Kunitoshi has his sword broken in a clash and tries to retire. Kagekiyo reaches out one hand and takes hold of the back-guard of Kunitoshi's helmet. In the tug of war which ensues the guard breaks. Thereupon Kunitoshi exclaims: "You seem to have some strength in your arm!" Kagekiyo rejoins "And stiff is your neck!" They look at each other and roar in laughter. (Curtain.)

A Dance.

Kuni-no-Hana.

Momiji-gari or a Maple Picnic.

An allegorical sketch, moralising on pleasure hunting, wine and women, and final victory of the samurai spirit.

Dramatis Personæ.

Actors.

Taira-no Koremochi.. .. .	Kichi-u-emon.
His servant Sagenda.. .. .	Juzo.
Ditto Utoji	Danko.
God of Mountains	Kotaro.
Lady in waiting, Tagoto	Kikusaburo.
Ditto Nezame	Dampachi.
Maid Asama	Fitaro.
Princess Sarashina, in reality a demon in disguise	Kikugoro.

The scene opens on a wild path of Togakushi mountain, Shinshu. Autumn is near its end and the tinted leaves of the trees are glowing in their departing splendour. Tairano Koremochi, a gallant general, with two servants are allured into unfrequented parts of the mountain by the enchanting scenery. They come upon a picnic party making merry within an encircling curtain. Out comes Princess Sarashina, a lady of exceeding beauty, with a maid. Hailing the rare visitors, she persuades Koremochi to have a cup of sake with her, and dances for his pleasure. Carried away by the delights of the moment Kore-

mochi overloads himself with liquor and at last falls asleep, his servants, too, following him into dreamland. Then the Princess disappears. Now appears to Koremochi the god of mountains and warns him in his sleep, telling him that he is at a place nightly visited by a demon that devours every luckless mortal who happens about. The god says Koremochi's life is like unto a feeble light flickering in the wind, and orders him to wake up at once. As the deity vanishes Koremochi opens his eyes and soliloquises: "So a demon is hereabout: let her come out and I shall make short work of her." Rising he walks spiritedly as if in search of the demon. Princess Sarashina, assuming the hideous appearance of the demon she is, swoops down on Koremochi to make a meal of him. But struck by the miraculous virtue of the Kogarasu-maru—the sword in Koremochi's hand—she loses her supernatural powers and is soon despatched.





りの面白さに惟茂は思はず酒を過し従者と共
ふ假睡の夢を結びぬ。姫も幕の影ふぞ入まける。

斯る處へ山神顯はれ此山へは夜々鬼神出で人
を食ふ、此處に眠るは風前の燈火より命危し疾
く起きよと戒めて入る。惟茂は眼を覺し『さ
ては鬼神ござんちれ退治してくれん』と勢ひ込で
入る、大薩摩阿つて更科姫いまは惡鬼の形相す
さまじく惟茂を一掴みにせんと出来る、されど
も惟茂が持つたる小烏丸の威徳にて鬼神の通
力失せ討取らる

(幕)

女房	田毎	菊三郎
同寢	覺	團八郎
侍女	淺間	英太郎
更科	姫	菊五郎
實ハ惡鬼		

第三 紅葉狩

黙阿彌作

常磐津 竹本 長唄 掛合

信州戸隠山の場

頃しも秋の末にて紅葉色づゝ中を平惟茂郎黨
 二人を従へ道遙ひけるが幕打廻せし影より更
 科姫は女房侍女を従へて立出で盃を惟茂小勸
 め遊興を祐けんとて自ゐら立て舞はれたる。餘

はずみに鍛ひ附ぎはより切れてけり。國俊、景清
殿の腕の強をよ。景清、國俊どのゝ頸の骨こそ強
ありけれと互ふ笑ふ（幕）

第二 手踊 國之花

役 割

平	從者	同	山
惟茂	左源太	右藤次	神
吉右衛門	十藏	團子	兒太郎

かれて倒る義經涙を流して勇士の最期を惜む
（山幕を振かぶせる。此幕外ふて源平兩軍激し
き戦ひあり兩軍引退き山幕を切て落す）

四、同礮端の場

（同日黄昏頃）

平家方の勇士惡七兵衛景清、源氏方の雜兵を取
て投退け、誰にても我を思はんものを出會へと
呼もる。源氏方の勇士三保谷國俊すゝみ出で打
刀振翳して向ふ。景清の大長刀を打振て立向ひ
戦ふ、國俊が持たる刀折るゝ、三保谷退るんとす
るを景清退るせじと兜の鍔を掴み互ひに争ふ

三、同濱邊源軍陣所の場（同日同時刻の事）

大將義經、武藏坊辨慶等を従へて出來り那須與一を呼び出し弓矢は功名を賞する。此時渚へ兵船一艘こぎ來り聲高らかに呼はる武者あり（舞臺下手の奥の渚の心あり）曰く我こそは能登守教經（平家方の大將）と判官殿に矢一筋參らせんと。是を聞きて佐藤三郎兵衛繼信進み出で、某君の御命ふ替らんと義經の兜を取て自から被り陣頭に進み出で我こそは源義經よと名乗る。教經兵船に乘て出來り矢を放つ。繼信胸板を射貫

の前、陸に控へたる源軍を麾き此扇の真中を射
よと云ふ聲に應し花道より源氏方の武者那須
與一宗高、弓矢携へ馬ふ跨りて出來り、あの扇も
し射損ずる時の長き味方の弓矢の疵なり衰れ
射させてたび給へと神を祈り引絞りて發つ矢
の過たず扇の要ぎは射切て扇も春風に揉まれ
空に舞上りやがて舞ひ下りて海に落ち波ふ漂
ふ。女房は是を見て時あらぬ芳野、初瀬の紅葉の
水に流るゝなりと賞たゝへ與一の源氏の陣所
へ引返す（大道具一轉する）

陸奥へまで逃下りゝる小冠者が事かと嘲笑す
る源軍堪へ兼て左云ふ和主等こそ富士川の對
軍に水禽の羽音を敵の夜襲と聞怖して軍もな
さで都まで逃歸つたる臆病武士ゐと罵る。平軍
詞戦ひ無用なるぞと打刀閃ゐして切入る源軍
これふ應じ互ひに切結びながら入る

(背景の幕を切て落す)

二、同海上の場

(同日同刻の事)

海ふい平家方の兵船一艘その舳先に竿ふ日の
丸の扇を挿みたるを立て盛装したる女房玉蟲

第一 屋島合戦

一幕

一、讃州屋島海邊松原の場。(元暦二年二月十八日夕刻の事)

舞臺ふい平家の侍大將越中次郎兵衛盛繼、武藏
三郎左衛門尉有國なんと云へる武者いづきも
武裝して出來り今日の寄手の大將軍に抑誰人
にてあるぞ名を名乗れと呼はる。花道より源氏
方の武者伊勢三郎、龜井六郎、片岡八郎等出來り、
寄手の大將に鎌倉殿(源賴朝)の御弟檢非違使五
位の尉源義經なりと應へる。平家方に是を聞き
扱ひ其昔金商人の従者とあり荷物を負ひて

役割

源	武	佐	同	龜	片	江	伊	三	那	與	能	越	上	武	惡	玉
藏	藏	藤	弟	井	岡	田	勢	保	須	一	登	中	總	藏	七	蟲
坊	繼	忠	六	八	源	三	國	谷	與	郎	守	次	五	三	兵	前
義	辨	信	信	郎	郎	郎	郎	俊	一	黨	教	郎	郎	郎	衛	此
經	慶									源	經	衛	衛	門	清	外

芝	松	訥	吉	十	團	三	新	菊	羽	翫	猿	蟹	猿	團	八	梅
			右			津			左		之	十	十	右		
			衛			五	十	五	衛					衛	百	
翫	助	并	門	藏	子	郎	郎	郎	門	助	助	郎	郎	門	藏	幸

此外源平兩軍の武者多勢

紅屋
島
葉合
狩戰

筋

書

覩一麗人、儀容都雅、俊婢嬌鬟、珠圍翠繞、邀惟茂入座、開榼侑酒、麗人自名爲更科姬、酒酣自起舞以助興、惟茂樂甚、迷離之間、不覺玉山自頽矣、打盹片時、有山神、夢中顯靈、曰此山夜夜鬼出食人、虎視耽耽者、已逼卧榻之側、盍速起、惟茂驚醒、曩之麗人、杳無踪影、乃曰、吾有寶刀護身、名小烏丸、鬼何足懼哉、儘可逐之、道未終、一陣腥風從山坡下捲起、枯葉乾籜、簌簌地響、忽見更科姬披髮猙獰、形同惡鬼、口吹毒火、猛撲惟茂、惟茂揮刀格鬪、山谷震動、竟賴小烏丸之威靈、擊中鬼之要害、戶隱之恠、從此絕迹、

女房

田每

菊

三

郎

同

寢覺

團

八

侍女

淺間

英

太

郎

第三

紅葉狩

此劇名紅葉狩、日本謂山野游行爲狩、故言觀櫻曰櫻狩、言觀楓曰紅葉狩、本是田獵游獵一義之引申耳、古昔相傳、信濃國戶隱山、有鬼魅人、時當深秋之際、霜葉染紅、漫山遍野、眺矚甚佳、殊不覺有妖氣只見、錦幕張崖、繡茵敷地、似是貴戚深閨、來此賞觀風光的、適有余吾將軍惟茂者、携二僕來游、經過幕畔、

第二 國之華

此是連廂踏舞之戲、曲名國之華、細樂悠揚、羯鼓響
 嘒、司唱者嬌喉初轉、有東京美人綺隊數十、盛粧炫
 服、應節而盤舞、大小垂手、曲盡驚鴻游龍之致、非有
 扮演之故事、取其鮮麗好看、

花 名

優 伶

余吾將軍惟茂
 更 科 姬
 山 神
 從者左源太
 同 右藤次

吉 右 衛 門
 菊 五 郎
 兒 太 郎
 十 藏
 團 子

成功、小將雖死亦瞑目矣、言訖氣絕、

第三齣

絕纓

時垂曠黑、屋島浦頭、蘆葦蕭颯、平軍之勇將、惡七兵衛、景清、既將源軍兩箇卒子摔伏、高聲挑敵、源將三保谷四郎國俊、願與之決勝負、兩人接仗、交鬪多時、國俊刀折欲遁、景清逐之、由後捉住其盔、被牽此掣相持良久、盔纓猛然中斷、國俊不覺失聲叫道、景將軍之腕、何其孔武有力耶、景清亦詫道、國君真可謂強項將軍矣、于是兩人相顧、呵呵大笑而別、

將、將、將、船、攏、近、岸、來、正、是、那、能、登、守、教、經、呼、義、經、出、營、
相、見、乃、誇、其、箭、鋒、之、利、以、示、強、義、經、答、以、汝、箭、雖、利、
予、鎧、亦、不、爲、不、堅、何、畏、之、有、義、經、將、出、衆、危、之、諫、止、
源、軍、之、將、有、佐、藤、繼、信、忠、信、兄、弟、爭、欲、出、營、應、敵、正、
爭、執、間、教、經、已、及、岸、繼、信、乃、冒、爲、義、經、出、而、禦、之、教、
經、認、以、爲、真、控、弦、一、發、繼、信、貫、胸、而、仆、教、經、意、謂、斃、
敵、之、主、帥、得、意、揚、揚、而、去、忠、信、見、兄、被、創、欲、追、而、報、
仇、義、經、且、慰、且、止、竝、問、繼、信、道、爾、傷、深、矣、倘、有、不、幸、
身、後、有、未、了、之、事、乎、請、以、見、告、繼、信、答、道、男、兒、死、於、
疆、場、正、分、內、事、父、母、妻、子、百、無、所、戀、惟、望、主、帥、破、敵、

矢、砰然一聲、將扇射飛於空際、兩軍觀者齊聲喝采、歡哄若雷、玉蟲大感佩、且歌以讚之、

第二齣

赴義

源氏營內、武藏坊辨慶奉主帥義經命、召那須與一宗高、來于帳下、于是主帥義經引諸將士登場、引見宗高、激賞其一箭中扇之功、宗高諉爲神佑、謙不居功、衆將皆道、我軍已得頭采、宜乘勢殺去、葬敵魚腹、突有一箭飛來、颼地射中帳前盾板上、衆嚇一跳、義經檢箭、即知是平軍驍將能登守教經、由海面發射將來者、以他人不能挽此強弓也、忽見平軍一員大

一場平軍不利而散去、是時海面風驟起、波瀾洶湧、夕陽倒映、添出一段淒愴光景、只見平軍一艦、把一柄宮扇、高揭在竿首、竿傍立著箇宮粧麗人、呼做玉蟲之前、遙向岸上揚聲誘敵、果能有一箭射中這箇扇兒的麼、源軍之將、有那須與一宗高者、應聲出而欲射之、其馬夫源內以風蕩舟搖、射若不中、恐貽敵笑、勸其少待、宗高意謂兩軍勝敗之決、在此片刻、豈有退縮不射、滅自己威風之理、然萬一不中、實爲源氏之大辱、危機一髮、惟默祝神祇、以助我軍之成功耳、正思忖間、玉蟲又連聲促之、宗高乃奮勇張弓發

第一 屋島合戰

這本傳奇、係是日本神武天皇紀元一千八百四十五年、源平二氏分爭故事、先是平氏爲源氏所敗、挾天子舟師南走、到讚岐海上屋島、源氏率軍追擊、至海濱、劄營、排場所演、正兩軍接仗時事也、

第一齣

射扇

海濱一帶松林、平軍二員部將、引卒子登場、向源氏營盤內打話、問道、今日敵軍爲頭大將是誰、願聞其名、源軍三員部將、即引卒子出來、答道、我們主帥、便是源九郎判官義經、于是彼此挑戰、甲罵乙、乙交關





花名

源九郎判官義經

玉蟲之前

那須與一宗高

武藏坊辨慶

能登守平教經

佐藤繼信

佐藤忠信

惡七兵衛景清

三保谷四郎國俊

馬夫源內

優伶

芝翫

梅幸

羽左衛門

松助

猿之助

訥升

吉右衛門

八百藏

菊五郎

翫助

傳奇撮凡

第一 屋島合戰

第一齣 射扇

第二齣 赴義

第三齣 絕纓

第二 國之華

第三 紅葉狩



傳奇

夜長生



BRIGHAM YOUNG UNIVERSITY



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